

<Dream of the Red Chamber>

BY

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Aaron Travers, Director of Thesis



<Dream of the Red Chamber>

<Instrumentation>

**Piccolo, 2 Flutes,  
2 Oboes, English Horn,  
Clarinet in E<sup>b</sup>, 2 Clarinets in B<sup>b</sup>, Bass Clarinet  
2 Bassoons & Contra Bassoon**

**2 Horns in F  
2 Trumpets  
2 Trombones  
Tuba**

**5 Percussion players**  
Timpani  
Marimba  
Percussion I - Vibraphone, Temple blocks, Egg shaker,  
Percussion II- Vibraslap, Small gong in b<sup>3</sup>, Woodblocks, Crash Cymbal  
Percussion III- Triangle, Bass drum, Tam-tam

**Harp  
Piano**

**16 Violins I  
14 Violins II  
12 Violas  
10 Violoncelli  
8 Double Bass**

<Performance Information>

Harp— All notes are sempre l.v. unless otherwise specified. All harmonics sound an octave higher than written.

### <Program Notes>

The musical idea of this piece is based on a poem from one of the greatest Chinese novels, “Dream of the Red Chamber,” composed by Cao Xue Qin in the 18th century. This novel is believed to be a story which mirrors the rise and fall of Cao’s own family, as well as the Qing dynasty.

The main character Jia Paoyu, who was born in a wealthy family, once dreamed of heaven. In the incredible dream, angels played a Chinese traditional opera for him, which was a miniature of his life. Jia didn’t realized what the opera meant, and he gave no further thought to the dream. Many years later, he suffered from all the consequences that he would have realized had he paid closer attention to the dream. In the end, the "too much, too deeply" painful life made him realize the realm of emptiness in zen. He left his family and became a monk.

The poem is composed of lyrics from the music which the angels sang in the dream. In other words, the poem is a miniature of Jia’s life, the miniature of the novel, the miniature of the declining Qing dynasty. The core thought of this novel, the lessons Cao had taken from his own tragic experience, was expressed by the poem: “Truth becomes fiction when the fiction’s true. Real becomes not-real where the unreal’s real. Nothing is unchangeable, realities would become dreams after all.”

In order to present this very Chinese theme, the piece was constructed through the form of traditional Chinese opera in many ways. I used the oboe to imitate the suona horn, and marimba and strings to resemble the pipa. I utilized parallel perfect intervals (forth, fifth, and eighth, which are tied to the sound of traditional Chinese opera) widely throughout the piece.

The first part of the piece uses the technique of word depiction heavily and creates a strong sound impression through changing timbres. The following parts are closer in sound to Chinese Opera. I used “Wen-chang,” a rather gentle form presented by wind and stringed instruments, and “Wu-chang,” a strong and energetic feel delivered through percussion instruments, and alternate between these two “Changs” frequently. In addition, the oboe solo performs a very important role as a story teller similar to the traditional Chinese drama type “Huo Lang er,” throughout the piece.

In the end, the music concludes with a simple, cool wood block click, as if echoing the poem's final words: "Everything is nothing but a dream!"



Dedicated to my dear family.



# Dream of the Red Chamber

2019

Li-Ping Fan

**Adagio** (♩ = 60)

This image shows a page from a musical score, likely for a symphony orchestra. The score is written in 4/4 time and features a variety of instruments and their parts.

**Woodwinds:** Piccolo, Flute 1, Flute 2, Oboe, English Horn, Clarinet in E♭, Clarinet in B♭ 1, Clarinet in B♭ 2, Bass Clarinet, Bassoon 1, Bassoon 2, Contrabassoon.

**Brass:** Horn in F 1, Horn in F 2, Trumpet in C 1, Trumpet in C 2, Trombone 1, Trombone 2, Tuba.

**Percussion:** Timpani, Marimba (with instruction: "Use Mallet Mka 06"), I, II (with instruction: "Crash with stick"), III (with instruction: "Scraping Tam-tam with a superball mallet").

**Other Instruments:** Harp, Piano (with instruction: "Hit the strings of assigning notes with marimba's sticks"), Violin I, Violin II, Viola, Cello, Contrabass.

**Key Features:**

- Tempo:** Adagio (♩ = 60).
- Dynamics:** The score includes various dynamic markings such as *ff* (fortissimo), *pp* (pianissimo), *sf* (sforzando), and *mf* (mezzo-forte).
- Performance Instructions:** Specific instructions are provided for the Marimba ("Use Mallet Mka 06"), Percussion II ("Crash with stick"), and Piano ("Hit the strings of assigning notes with marimba's sticks").
- Notation:** The score uses standard musical notation, including notes, rests, beams, and slurs, to represent the music for each instrument.

2

9

Picc.

Fl. 1

Fl. 2

Ob.

E. Hn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

Mrb.

I

Perc. II

III

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*Crash with stick*

*5 Temple Blocks (hard sticks)*

*Crash with stick*

*Woodblock*

*Bass drum*

*Low Cluster on White keys*

**A**

12

Picc. *p* *pp*

Fl. 1 *p* *pp* *mp > pp*

Fl. 2 *p* *pp* *pp*

Ob. *p* *f* *mp* *f* *p*

E. Hn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

12

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

12

Timp.

12

Mrb. *p* *sf*

12

I

Perc. II *Vibraslap* *mf*

III

12

Hp. *p*

12

Pno. *f*

12

Vln. I *Sul pont.* *mp > pp*

Vln. II *Sul pont.* *mp > pp* *fp*

Vla.

Vc.

Cb.

This page of the musical score contains the following instruments and parts:

- Picc.** (Piccolo)
- Fl. 1** and **Fl. 2** (Flutes)
- Ob.** (Oboe)
- E. Hn.** (English Horn)
- E♭ Cl.** (E-flat Clarinet)
- B♭ Cl. 1** and **B♭ Cl. 2** (B-flat Clarinets)
- B. Cl.** (Bass Clarinet)
- Bsn. 1** and **Bsn. 2** (Bassoons)
- C. Bn.** (Contrabassoon)
- Hn. 1** and **Hn. 2** (Horns)
- C Tpt. 1** and **C Tpt. 2** (C Trumpets)
- Tbn. 1** and **Tbn. 2** (Trombones)
- Tuba**
- Timp.** (Timpani)
- Mrb.** (Maracas)
- Perc. II** (Percussion II, including Small Gong)
- III** (Percussion III)
- Hp.** (Harp)
- Pno.** (Piano)
- Vln. I** and **Vln. II** (Violins)
- Vla.** (Viola)
- Vc.** (Violoncello)
- Cb.** (Contrabass)

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *pp*, *f*, *mf*, *p*, *ff*). It also features performance instructions like *ord.* (order) and *cresc.* (crescendo).

B

Picc.

Fl. 1

Fl. 2

Ob.

E. Hn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

Mrb.

I

Perc. II

III

Hp.

Pno.

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

(mf)

(f)

(ff)

(ff)



24

Fl. 1 *mf*

Fl. 2 *mf*

Ob. *f*

B♭ Cl. 1 *mf*

Mrb. *non trem.*

Pno. *p*

Vln. I *pp*

Vln. II *pp*

==

28

Ob. *mp* *p* *mf* *mf* *p*

Mrb. *fp* *mf* *p* *pp*

Hp. *mf* *p* *pp*

Vla. *pizz.* *p*

Vc. *pp*

==

**C** *accel.*

Ob. *Vibraphone*

Perc I *pp* *cresc.*

Hp. *pp* *cresc.* *(mf)*

Pno. *pp* *cresc.* *(mf)*

Vln. I *pp* *cresc.* *(mf)*

Vln. II *pp* *cresc.* *(mf)*

## a Tempo

[illegible]

40 (accel.)

Picc. *(cresc.)* *(f)* *(ff)* *fff* *p* *ff* *p*

Fl. 1 *(cresc.)* *(f)* *(ff)* *fff* *p* *ff* *p*

Fl. 2 *(cresc.)* *(f)* *(ff)* *fff* *p* *ff* *p*

Ob. *(cresc.)* *(f)* *(ff)* *fff* *p* *ff* *p*

E. Hn. *fff* *p* *ff* *p*

E♭ Cl. *p* *ff* *p*

B♭ Cl. 1 *(cresc.)* *(f)* *(ff)* *fff* *p* *ff* *p*

B♭ Cl. 2 *(cresc.)* *(f)* *(ff)* *fff* *p* *ff* *p*

B. Cl. *fff* *p* *ff* *p*

Bsn. 1 *fff* *p* *ff* *p*

Bsn. 2 *fff* *p* *ff* *p*

C. Bn. *fff* *p* *ff* *p*

Hn. 1 *(cresc.)* *(f)* *(ff)* *fff* *p* *ff* *p*

Hn. 2 *(cresc.)* *(f)* *(ff)* *fff* *p* *ff* *p*

C Tpt. 1 *(cresc.)* *(f)* *(ff)* *fff* *p* *ff* *p*

C Tpt. 2 *(cresc.)* *(f)* *(ff)* *fff* *p* *ff* *p*

Tbn. 1 *(cresc.)* *(f)* *(ff)* *fff* *p* *ff* *p*

Tbn. 2 *(cresc.)* *(f)* *(ff)* *fff* *p* *ff* *p*

Tuba *(cresc.)* *(f)* *(ff)* *fff* *p* *ff* *p*

40

Timp. *fff* *p* *ff* *p*

Mrb. *(cresc.)* *(ff)* *fff* *p* *ff* *p*

I *(cresc.)* *(ff)* *fff* *p* *ff* *p*

Perc. II *(cresc.)* *(ff)* *fff* *p* *ff* *p*

III *(cresc.)* *(ff)* *fff* *p* *ff* *p*

Hp. *(cresc.)* *(ff)* *fff* *p* *ff* *p*

Pno. *(cresc.)* *(ff)* *fff* *p* *ff* *p*

Vln. I *(accel.)* *fff* *fp* *fff*

Vln. II *(accel.)* *fff* *fp* *fff*

Vla. *arco* *Div.* *fff* *fp* *f*

Vc. *fff* *fp* *fff*

Cb. *fff* *fp* *f* *fff*



48

Picc.

Fl. 1

Fl. 2

Ob.

E. Hn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

Mrb.

I

Perc. II

III

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*f*

*ff* *p* *ff*

*mp*

*pp*

*ppp*

Hand mute

Hand mute

Harmon Mute

*ff* *fff*

5 Temple Blocks (hard sticks)

*f*

Triangle

*f*

*f* *p*

The image shows a page of a musical score for a large orchestra. The score is in 4/4 time and includes dynamic markings like 'ff' and 'ffz'. The woodwind section includes Piccolo, Flutes 1 and 2, Oboe, English Horn, E♭ Clarinet, B♭ Clarinet 1 and 2, Bass Clarinet, Bassoon 1 and 2, Contrabassoon, Horn 1 and 2, and Trumpets 1 and 2. The brass section includes Trombones 1 and 2, Tuba, and Timpani. The percussion section includes Maracas, Vibraphone, Crash with stick, and Small Gong. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The score is marked with a rehearsal cue 'E' at the beginning of the section.

56

F

Picc.

Fl. 1

Fl. 2

Ob.

E. Hn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

56

56

Mrb.

I

Perc. II

III

56

56

Hp.

Pno.

56

F

Vln. I

Vln. II

Vla.

Vc.

Cb.

[illegible]



[illegible]

71

Picc.

Fl. 1

Fl. 2

Ob.

E. Hn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

71

Timp.

71

Mrb.

71

I

Perc. II

III

71

Hp.

71

Pno.

71

Vln. I

Vln. II

Vla.

Vc.

Cb.

**H** ♩ = 60

77

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. *mf* Solo *f*

E. Hn. *mf*

E♭ Cl. *mf*

B♭ Cl. 1 *mp*

B♭ Cl. 2 *mp*

B. Cl.

Bsn. 1 *mf*

Bsn. 2

C. Bn.

78 79 80 81 82 83 84

$\text{H} \text{ } \text{♩} = 60$

77

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

78

77

Timp.

77

Mrb.

77

Vibraphone

Perc. II

Crash with stick

Triangle

III

77

Hp.

77

Pno.

mf

mf

mp

f

f

mp

mp

All F, C, G are sharpened

**H** ♩ = 60

Musical score for measures 77-80. The score includes staves for Violin I, Violin II, Viola, Violoncello, and Contrabasso. Measure 77 starts with a key signature change to D major (two sharps) and a time signature change to 6/8. The tempo/meter marking is ♩ = 60. The dynamics are marked *mp* (mezzo-piano). The instrumentation changes from strings to woodwinds starting at measure 79.

83

Picc.

Fl. 1

Fl. 2

Ob.

E. Hn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

83

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

83

Timp.

83

Mrb.

83

I

Perc. II

III

83

Hp.

83

Pno.

83

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*  
*p*  
*p*  
*p*  
*mp*  
*mp*  
*mp*  
*Tam-tam*

This image shows a page of a musical score, likely for a symphony orchestra. The score is written for multiple instruments, including woodwinds, brass, percussion, and strings. The page is divided into systems, with each system containing staves for different instrument groups. The score includes various musical notations, such as notes, rests, and dynamic markings (e.g., *ff*, *mf*). There are also performance instructions like "Solo" and "Non Solo" for the Oboe, and "accel." (accelerando) for the strings. The page number "87" is visible in the top left corner. The score is written in a standard musical notation style, with staves for each instrument and a key signature of one flat (B-flat).

92 (accel.)

$\text{♩} = 80$

**J** Adagio ( $\text{♩} = 60$ )

92 (accel.)

$\text{♩} = 80$

**J** Adagio ( $\text{♩} = 60$ )

Picc.

Fl. 1

Fl. 2

Ob.

E. Hn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

Mrb.

I

Perc. II

III

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*pp*

*mp*

*mp*

*mp*

*mp*

97

Allegro (♩ = 120)

Picc.

Fl. 1

Fl. 2

Ob.

E. Hn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

97

Timp.

97

Mrb.

97

I

Perc. II

III

97

Hp.

97

Pno.

97

Vln. I

Vln. II

Vla.

Vc.

Cb.

97

Allegro (♩ = 120)

[illegible]



108

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. *f*

E. Hn.

E♭ Cl.

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1 *mf*

Hn. 2 *mf*

C Tpt. 1

C Tpt. 2

Tbn. 1 *mf*

Tbn. 2 *mf*

Tuba *mf*

Timp. *mf* *cresc.*

Mrb. *mf* *cresc.*

I *mf* Woodblock  
Crash with stick

Perc. II *mf* Triangle

III

Hp. 108

Pno. *mf*

Vln. I *f* 6

Vln. II *f*

Vla. *f* *s*

Vc. *(cresc.)* *mf* *f* *(cresc.)*

Cb. *(cresc.)* *mf* *f* *(cresc.)*



Adagio (♩ = 60)

Ob. *117* Solo *mp* *sf*

=====

Ob. *121* *f*

=====

Ob. *125* *p* *f*

=====

Fl. 1 *129*

Fl. 2

Ob. *p* *mp*

Vln. I *129* *mp*

Vln. II *pp*

Vla. *pp*

=====

Fl. 1 *133* rit.

Fl. 2

Ob.

Vln. I *133* rit.

Vln. II

Vla. *pp*

=====

137 Adagio ♩ = 40

Fl. 1

Fl. 2

Ob.

E. Hn.

Mrb.

Vln. I

Vln. II

Vla.

*f*

*mf*

*mf*

141 Solo

Ob.

Perc. II

Hp.

Pno.

*mp*

*mp*

Woodblock

*mp*

147

Ob.

Perc. II

*pppp*